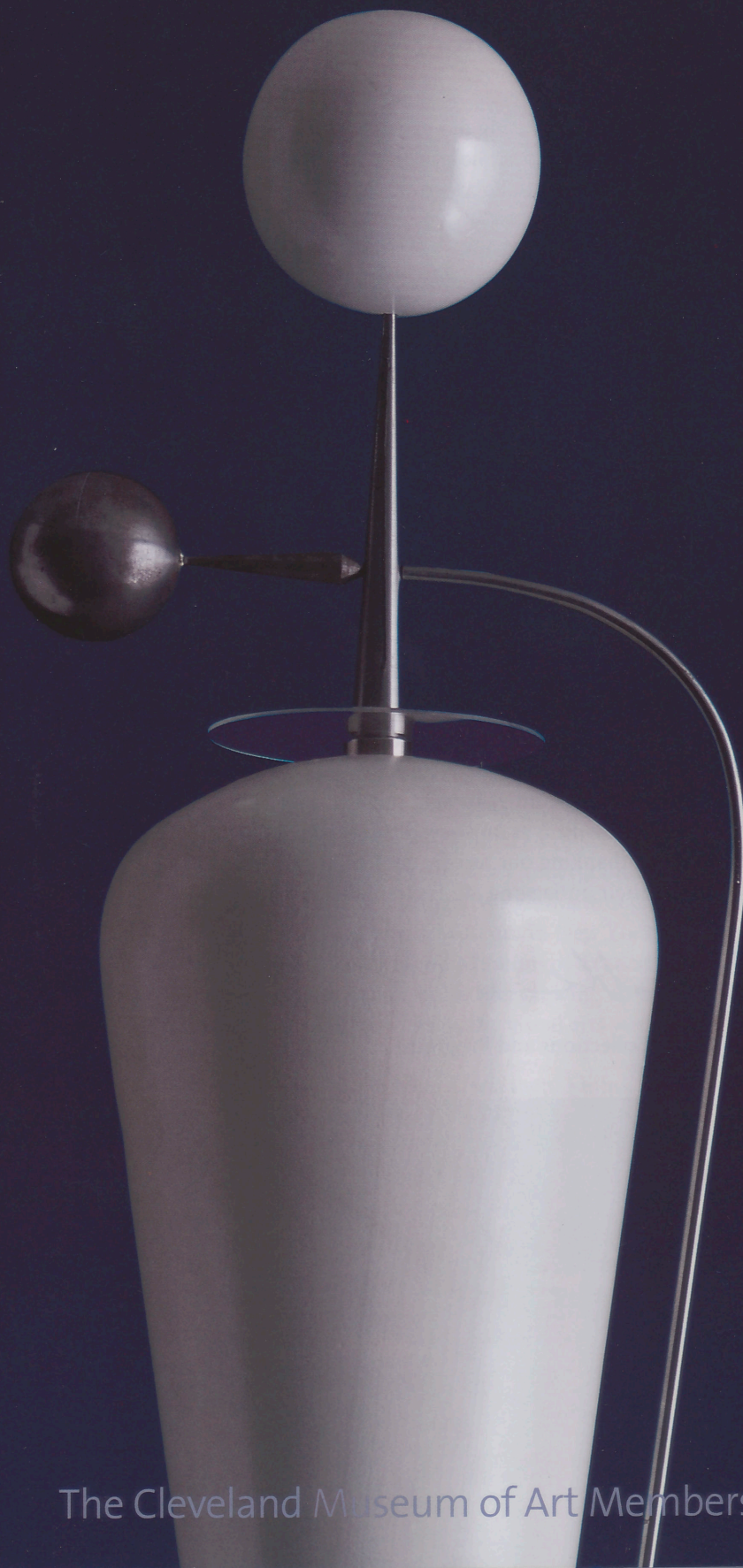




Cleveland Art



March 2006

The Cleveland Museum of Art Members Magazine

New acquisitions of American art demonstrate how curatorial effort continues during construction

Dear Members,

While the museum is busy renovating old galleries and building new ones, the acquisition of great art continues. Curators continue to look for exceptional art to enhance our understanding of human creativity and culture.

A perfect example is Associate Curator of American Art and Sculpture Mark Cole. On the cover and featured in an article this month is an acquisition Mark made last year, a monumental sculpture by Theodore Roszak. This piece represents an early phase of Roszak's sculptural output, when he worked in a geometric modernist mode. Not long after he made this piece in 1945, he shifted radically to an organic style associated with abstract expressionist painting, exemplified by our sculpture *Mandrake*, from 1951. The museum also owns a study drawing for the sculpture and a small model for another sculpture. Roszak was also active as an experimental photographer, and the museum owns one of his photograms from the mid 1930s. These add up to a fascinating mosaic portrait of an important 20th-century artist. But Mark Cole wasn't finished: at the end of 2005, he acquired a painting (shown below) by Aaron Douglas, the greatest painter of the Harlem Renaissance. On page 10, you'll find a profile of the curator himself—his background, what he hopes to do for the collections of American painting and sculpture, and how he intends to present the collections to museum visitors in the new galleries.

As we welcome Timothy Rub as our new director next month, I ask you to join me in thanking our terrific curatorial staff for staying the course in their unflagging efforts to make this great museum greater still.

Charles Venable
Charles L. Venable

Deputy Director for Collections and Programs

Conservator of Paintings Marcia Steele cleans the recently acquired painting *Go Down Death*, by Aaron Douglas. The conservation process is being documented for a website feature, and an article about the painting will appear in a future issue of this magazine.



What's Happening

● Off-site Programs Continue

CMA @ events and programs around town continue while the museum building is closed for renovation between now and July. Complete listings are in this issue or check our website for updates at www.clevelandart.org.

● Shaker Square Store Hours

Mon–Fri 11:00–8:00, Sat and Sun 11:00–6:00. See listings (page 17) for a schedule of studio classes.

● Library Stays Open

The library is open to members Tuesdays to Fridays from 10:00 to 5:00 even while the north entrance is closed. Visitors must enter through the service entrance at the west side of the building. Library use is a member benefit and we encourage you to take advantage of our services and resources. You may call us at 216–707–2530 to schedule an appointment for a visit. We can also be found at library.clevelandart.org.

● VIVA! and Gala Around Town

While Gartner Auditorium undergoes renovation, the VIVA! Festival of Performing Arts, Gala Music Series, and Carnevale World Music and Dance Series are presented as one convenient series in venues around the city. Visit www.clevelandart.org/ perform for details on all venues, directions, and parking.

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www.clevelandart.org

Multi-track Mind

For the new director of the Cleveland Museum of Art, it all started with an inspiring teacher, a long bike ride, and an unconventional degree



Timothy Rub chats with members of the Cleveland museum staff on January 6. Above: print production manager Charles Szabla. Above right: development staffers Karen Gustafson and Liz Irwin and Janet Voss of protection services. Right: retired curator of Indian and Southeast Asian art Stan Czuma

When Timothy Rub accepted the board of trustees' invitation to become the seventh director of the Cleveland Museum of Art, he stepped up to one of the highest pinnacles of his profession, continuing along a path that began as an undergraduate at Middlebury College and led him through two graduate degrees, curatorial work at the Cooper-Hewitt Museum in New York, and directorships at Dartmouth's Hood Museum of Art and the Cincinnati Art Museum. But earlier in his life, growing up in New York City and northern New Jersey, the visual arts were not the focus of his interest.

"It happened in college," he recalls. "Until then, I think my family hoped I would pursue a career in music. I played the violin for many years, and was in my school choir and many different singing groups. From time to time I did visit museums, but I was not specifically interested in the visual arts.

"The moment of change came at Middlebury, when I took a course in 20th-century art with a great teacher, John Hunisak. These are the kinds of experiences that can really open your eyes—and so it was for me. I enjoyed the entire class, but what captured me was the time we spent looking at contemporary art. It was stimulating, often baffling, and completely engaging.





A commitment to contemporary art was evident in Rub's tenure at the Cincinnati Art Museum.

"At the same time, I realized that I had an aptitude for understanding the visual arts. So everything came together for me. I found a subject that I loved and had an opportunity to work with people who were smart and deeply passionate about what they did. The next year I decided to major in the field." His studies eventually broadened to cover all of art history, but modern and contemporary art and architecture remain his central passions.

After college, Rub took some time to work and travel. "First I went west with a good friend to California for about a year. During that time I decided to pursue graduate studies in art history and was accepted by the Institute of Fine Arts at New York University, but deferred matriculation until early 1976.

"The summer and fall of 1975 I spent in Europe. Our tour began in Rome, where I found a local bicycle maker to build a touring bike for me from the ground up—that was how it was done then: pick the frame, the handlebars, rims, gears, and so on, and put it all together. We rode north through Italy to the Alps—taking a train over the mountains, I confess—and then went through Switzerland and southern Germany, across eastern France and the Loire Valley to Brittany, back to Paris, and, finally, through England and Ireland. This was my first trip abroad. Over the course of four months, I saw many beautiful cities and buildings, famous museums, and remarkable works of art. Piero della Francesca's paintings and Alberti's great façade of Santa Maria Novella in Florence remain among my most vivid memories. And, as a fringe benefit, I got in the best physical shape of my life." The impressions of that adventure have stayed with him to this day.

In 1985, after completing his doctoral coursework at NYU and spending a year as a Ford Foundation Fellow at the Cooper-Hewitt Museum, he made an unusual choice. "I had been organizing a series of architectural exhibitions at the Cooper-Hewitt and realized, first, how much I loved being in a museum. This experience also gave me wonderful insights into how museums work, what they represent, and what they mean to the communities they were founded to serve. I realized then that I wanted to make a career in this field and—perhaps with the arrogance of youth—felt that someday I would like to lead an institution like the Cooper-Hewitt. Rather than continue solely along the traditional path of progressing within the curatorial ranks, I decided—much to the dismay of some of my colleagues—to pursue a master's degree at the Yale School of Management. The Yale program was especially interesting at that time because it focused on multi-sector management and a lot of issues that were relevant to the complex task of managing cultural institutions. It was unusual at the time for a museum person to go to management school, but it made sense to me. And, in the long run, it has proved to be very useful."

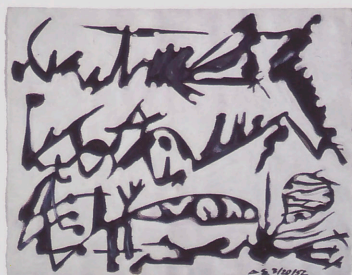
André Derain (French, 1880–1954).
The Bridge at le Pecq, 1904–05. Oil on
 canvas, 119.4 x 146 cm. Cincinnati Art
 Museum, Museum Purchase:
 Bequest of Mary E. Johnston, by
 exchange, and the Edwin and
 Virginia Irwin Memorial 2005.16



By 1987 Rub was associate director at the Hood Museum of Art at Dartmouth College, rising to the job of director in 1991. During his time there, he made a number of notable acquisitions (he is especially fond of a David Smith drawing from 1952) and helped transform the Hood into a leading academic resource and a more accessible community institution. In late 1999, he accepted the position of director of the Cincinnati Art Museum. There, as at Dartmouth, he is credited with major curatorial achievements (such as overseeing the development of the Cincinnati Wing—a new set of galleries tracing the history of art in that city—and acquiring masterworks that include the major Fauve painting by André Derain shown above and an 1871 view of the Yosemite Valley by Albert Bierstadt), and with opening the museum to a broader audience. After securing an endowment gift to guarantee a new policy of free general admission, visitation grew and became more diverse. “Our experience was that the biggest part of this increase was new visitors,” Rub says. “We certainly worked at sustaining existing visitorship, but the main impetus was to bring in people who hadn’t been visiting before.”

Free admission was one of many components in a multifaceted effort to move the museum forward. “We accomplished a lot over the past six years, including the development of a long-range plan. I know that may sound dry, but it was not. It enabled us to talk to the community, to ask a lot of questions about the future of the museum, and to try out new ideas. We also spent much time discussing the museum’s future with our own staff, because they are ‘on the ground’—that is to say, in contact with the public every day—and possess a sophisticated understanding of the museum and the community.

“The result of that process was a short list of strategic goals, and number one among them was to increase access to the museum. We addressed this in several different ways. The first re-



David Smith (American, 1906–1965).
 3/20/52, 1952. Brush and egg ink and
 opaque watercolor on wove paper,
 46.6 x 59.7 cm. Hood Museum of Art,
 Purchased through the Miriam and
 Sidney Stoneman Acquisition Fund
 P.997.42. © Estate of David Smith/
 Licensed by VAGA, New York, NY

sponse to a call to enhance access is to improve parking, expand the hours that the museum is open to the public, and increase physical accessibility. But there are also other kinds of accessibility. We needed to be more welcoming, so we worked very hard to break down those psychological barriers to try to make the visitor experience more friendly. We tried to mirror the community in our staffing, so that the people visitors encountered when they entered the museum would look familiar. And we asked ourselves about interpretation—whether or not we were providing visitors with the tools they needed to enjoy the collection. To that end, we have tried to provide a variety of educational experiences. We also set out to make the museum a real destination point by undertaking a number of physical improvements. That's about access, too." When it comes to attracting new visitors whose established habits may not include visiting museums, Rub is similarly focused on strategic action: "Can you change those habits? Studies have suggested you're better off if you start early. That's why it's so important to reach out to children and to families."

A museum's objective numeric goal may be to attract a larger audience, but Rub knows that to achieve long-term gains in this area, a museum must envision what the ideal experience of the visitor should be. "The reward for the visitor is an experience that is enjoyable and deeply satisfying, intellectually as well as aesthetically," Rub notes. "The principal obligation of any art museum is to engage the eye in many different ways and to direct the visitor toward an encounter with a work of art. The design of the building—its floor plan, how its galleries are laid out, and the presentation of the collection—all of these must work in concert to help fulfill that goal. The museum building must also be a place that both delights the eye and engages the mind. In this regard, its design plays an important role in creating meaning. If the building is really good, it will focus and enrich the meaning of the art displayed within it.

"For example, the Soane Museum in London, originally the home of architect Sir John Soane [and converted to a public museum upon his death in 1837], is the most wonderful embodiment of Soane's taste and intellectual objectives, and a compelling reflection of the spirit of romanticism and scientific inquiry that characterized the era in which he lived. The Isabella Stewart Gardner Museum in Boston, with its gracious central courtyard, represents a wonderful marriage of a rich and evocative setting and a spectacular collection. The Menil Collection's early Renzo Piano building in Houston is a wonderful late 20th-century building well matched to the museum's holdings. And in terms of large public museums, John Russell Pope's brilliant design for the west wing of the National Gallery, with its superb neoclassical detailing, elegant proportions, and lucid plan, is a model of its kind.



Sir John Soane's Museum in London.
Photo © Martin Charles



Houston's Menil Collection, architect Renzo Piano's first U.S. commission, 1987

"I have been deeply impressed," Rub continues, "with Rafael Viñoly's design for the Cleveland Museum of Art because it reflects a sensitivity to these issues and a clear understanding of what is important to the museum and the community: it honors the past with the renovation of the original building and Marcel Breuer's 1971 addition; it makes the collection central to the experience of the museum; and it demonstrates the museum's strong commitment to education.

"There's no doubt that today—perhaps to a greater extent than ever before—museums also have a civic function. They are part of the public realm, places that can bring people together. How museums are designed should reflect that role as well. The benefits that we derive from the arts are central to a healthy and progressive community because understanding the richness and diversity of human culture is a vital and deeply nourishing experience. Furthermore, it is clear that we as a people think museums are important to the life of our cities—we keep building and expanding them, after all. Museums, like public libraries, symphony orchestras, or other cultural institutions, express our shared values and our belief in the future.

"We should recognize that visiting a museum has both a social as well as an intellectual dimension. It allows an individual to see great works of art and also offers the opportunity to share this experience with others. This belief—that the arts are central to our lives, individually and collectively—has always been a core value of the Cleveland Museum of Art, and it remains as important to us today as it was to the founders of this institution." 🏛️

Artist's rendering of the museum's new east wing promenade overlooking the central piazza



Bi-polar Order

The CMA's latest sculpture acquisition embodies the optimism of pre-World War II industrial America



The Cleveland Museum of Art's collection of American sculpture recently expanded with the acquisition of Theodore Roszak's *White and Steel Polars*, a stunning modernist creation that towers nearly nine feet. Fabricated from Plexiglas, machine-tooled metal, and lathed and painted wood, this monumental abstract construction comprises graceful geometric forms. Perhaps more than any other object in the museum's holdings, Roszak's sculpture illustrates the goal of integrating art and technology that many artists shared during the early 20th century. By virtue of its industrial materials and techniques, streamlined design, and impressive scale, *White and Steel Polars* stands as an elegant and exuberant totem to America's machine age.

Roszak emerged during the 1930s as one of this country's premier modernist sculptors. In an era when most sculpture was made by the traditional methods of carving, molding, or casting, Roszak employed various avant-garde means to fashion his innovative works. In terms of style, *White and Steel Polars* is indebted to constructivism, a movement wedding geometric elements with contemporary materials and technologies in order to express optimism in progress and social betterment. While on a fellowship in Europe in 1930–31, Roszak absorbed the constructivist principles being advanced most systematically at the Bauhaus, an influential art and design school in Germany. So dominant was the Bauhaus reputation throughout the continent that the school's teachings heavily influenced Roszak without him actually taking courses there.

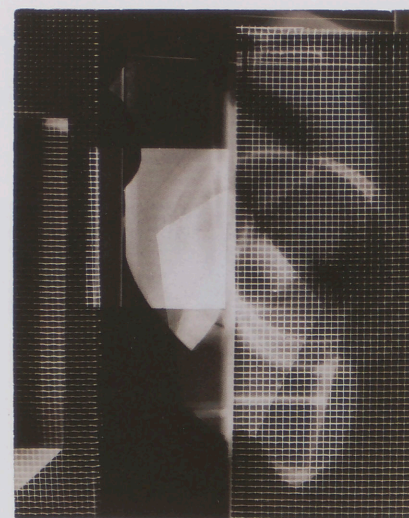
After returning to the United States, Roszak enrolled in machine-shop classes and set up a studio complete with drill presses, lathes, and dies, where he began making constructivist sculpture. In so doing, he became the first American sculptor to consistently adopt the progressive ideals of the Bauhaus. Roszak's achievements remained quite singular among his peers; indeed, throughout the coming years, his closest kindred spirits were not fellow sculptors but rather industrial designers who shared an interest in tapping the creative potential of machine-inspired effects. The artist's predilection for such an approach led to a faculty position at the newly formed Laboratory School of Industrial Design, New York, in 1938. He then worked for a few years in the aeronautics industry designing airplane components and teaching aircraft mechanics before resuming his career as an instructor in the studio arts.

Left: Theodore Roszak (American, born Poland, 1907–1981). *White and Steel Polars*, 1945. Painted wood, steel, iron, and Plexiglas, 271.8 x 40.6 x 140.6 cm. Leonard C. Hanna Jr. Fund 2005.144

Right: Beginning in late 1945, Roszak's style changed dramatically and he began creating sculptures whose aggressive forms and surfaces were allied with the works of abstract expressionist painters such as Jackson Pollock (*Mandrake*, 1951, steel brazed with copper, 64.7 x 101.6 x 29.8 cm, Gift of the Cleveland Society for Contemporary Art 1964.4).

The central form of *White and Steel Polars* is a tall column whose shape approximates an attenuated hourglass—a favored motif that Roszak labeled “bi-polar,” a term that denotes two conical nodes joined at their tips and oriented in opposite directions. This form, according to the artist, is an analog to oppositional natural forces, some of which he enumerated as “north vs. south pole, heat vs. cold, male vs. female.” He stressed the universal import of such oppositions, noting that “[our] entire physical and emotional apparatus is dependent on the unique quality of opposing forces.” Despite their mechanistic appearance, Roszak’s bi-polar forms are also gently anthropomorphic: the overall composition of *White and Steel Polars* evokes a tight-waisted torso supporting a spherical head. This blending of the industrial and the humanistic characterizes Roszak’s most appealing constructivist works. Although the artist created approximately eight bi-polar sculptures, the CMA’s new acquisition is the only one he executed on an epic scale.

Interestingly, *White and Steel Polars* may well be Roszak’s culminating machine-age statement. Later in 1945, he radically abandoned his utopian constructivism and began creating savagely expressionistic welded and brazed steel sculptures—their violently distorted forms and brutally pitted surfaces provoked by the horrors of the Holocaust and the destruction wrought by the atomic bomb. *White and Steel Polars*, in sharp contrast, remains a soaring testament to an earlier era when technological progress seemed more benign. Beautifully expressive, intellectually rich, and powerfully monumental, it ranks among the most remarkable sculptures of early modernist America. 🏠



Although most highly acclaimed as a sculptor, Roszak was also a vanguard photographer of note. He created more than a hundred experimental photograms, which he made by placing objects of varied translucencies upon photosensitive paper and then exposing the paper to light (*Untitled*, ca. 1932–39, image size 13.9 x 10.9 cm, John L. Severance Fund 1989.396).



Mark Cole

A native son's journey into art history brought him right back to Cleveland



Mark Cole was appointed associate curator of American art in late 2004, but he was no stranger to the Cleveland Museum of Art. As a child, the Elyria, Ohio, native visited the museum on occasion with his family. Later, as a student majoring in chemistry at John Carroll University, his visits to the galleries became increasingly frequent and passionate. By the time Cole earned his undergraduate chemistry degree, his intellectual life had taken a new direction, one directly inspired by the museum's world-class collections. "Quite literally, the Cleveland Museum of Art transformed my life," he attests. Cole went on to earn a master's degree in art history and museum studies in the joint program at Case Western Reserve University and the CMA, and his doctorate at the University of Delaware, where he specialized in American art.

Before joining the staff in Cleveland, Cole was a Henry R. Luce Foundation Fellow in American Art, a Smithsonian Fellow at the National Museum of American Art in Washington, D.C., and curator of American art at the Columbus Museum of Art. The timing of his Cleveland homecoming makes him especially happy: "I very much welcome the opportunity to shepherd the American collections in the coming years, an especially important and exciting moment in light of the museum's expansion. Ultimately my goal is to foster among CMA visitors a greater appreciation, understanding, and enjoyment of American art."

Cleveland's holdings in American art include world-renowned masterworks. "Clearly the great strength of our American collection," Cole says, "is 19th-century landscape painting, a suite crowned by Frederic Church's magnificent *Twilight in the Wilderness*—whose visual and intellectual richness, incidentally, was an inspirational factor in my professional decision

to become an Americanist." Cole plans to devote an entire gallery in the museum's reinstallation to these works, promising visitors "an awestruck experience." The museum's collection of so-called Ashcan school painting is also particularly strong. "When I worked at the Columbus Museum of Art," he recalls, "I had the pleasure of overseeing the largest public grouping of paintings by George Bellows, the most talented member of the Ashcan school and one of our nation's finest artists. However, it was always in the back of my mind that Bellows's undisputed masterpiece, *Stag at Sharkey's*, was here in Cleveland."

Cole enjoyed a strong track record at Columbus in making noteworthy acquisitions, and he's eager to augment Cleveland's holdings. "Certain areas are in need of growth: American impressionism and American Scene painting of the 1930s come foremost to mind." He has lectured and published on a variety of topics, including African American art and early American modernism, both aspects of the CMA collection that he intends to amplify. Enhancing the museum's holdings in American sculpture also holds a place on his "to do" list.

In the first year of his tenure, Cole has already made inroads. His first acquisition for the CMA, a major example of early American modernist sculpture by Theodore Roszak entitled *White and Steel Polars*, is featured in the article on page 8. In December, Cole acquired *Go Down Death*, an extremely rare and highly accomplished painting by Aaron Douglas, the most important painter of the Harlem Renaissance, who was eulogized at the time of his death as "the father of black American art." Look for a feature article about this painting (seen in conservation on page 2) in a future issue of *Cleveland Art*. ■■

Off to College

A new loan program brings CMA masterworks to
Oberlin College's Allen Memorial Art Museum



In an innovative new collaborative project, the Cleveland Museum of Art is lending masterworks from its collection to Oberlin College for display in the college's Allen Memorial Art Museum. One of the top college art museums in the country, the Allen is a teaching institution designed to support the college's art history and studio classes. In the first phase of the partnership, a wall in the permanent collection galleries will be reserved for CMA paintings, and these works will in turn be used by students and faculty in coursework. Two such loans will be made, each for a two-month period. First up is a long-time favorite of CMA visitors, Jacques-Louis David's *Cupid and Psyche*, on view through April 2. On April 4, a group of four British paintings will go on view.

The next phase of the ongoing collaboration will bring a special exhibition of works from the CMA collection to the Allen's Stern Gallery in the fall of 2006. 🏠

Enjoy a hand-picked “museum mini-series” of films
in this year’s Cleveland International Film Festival



Fallen

This year, March 16 to 26, marks the 30th anniversary of the Cleveland International Film Festival. Since starting as an eight-film subscription series at the Cedar Lee Theatre in Cleveland Heights, the festival has grown into a mammoth 11-day event with more than 120 feature films at Tower City Cinemas in downtown Cleveland. Almost 43,000 people attended last year, and with the addition of morning and midnight screenings this year, that record is sure to be exceeded. The festival is the primary activity of the nonprofit Cleveland Film Society.

As part of the 30th festival, the Cleveland Museum of Art is collaborating with the Cleveland Film Society for the first time and sponsoring six movies, hand-picked from the scores of features programmed by William Guentzler, the Film Society’s artistic director. The museum deliberately chose movies that reflect the festival’s incredible diversity.

Though a long time coming, this collaboration was always in the cards. The first film festival board of trustees in 1979 included current CMA board member George Gund III, then CMA curator of modern art Edward B. Henning, and longtime CMA manager of public information Adele Silver. This joining of forces was perhaps inevitable, and it does make perfect sense.

FILM TICKETS AND INFO

To purchase tickets, go to www.clevelandfilm.org, call 866-865-FILM, or visit the Film Festival Store in the lobby of Tower City Cinemas. On sale March 3.

\$10 per film, \$9 CMA members, \$8 Film Society members, with further package discounts available. Mention or type in the code “CMA” when ordering to receive the \$1 CMA member discount.

12:15 *The Magical Life of Long Tack Sam* (Canada, 2003, 90 min.) directed by Ann Marie Fleming. A Canadian filmmaker pays loving tribute to her great-grandfather, a now-forgotten Chinese magician who was once a major vaudeville star in North America and Europe. Also showing Fri/24 at 7:15.

2:30 *How to Eat Your Watermelon in White Company (and Enjoy It)* (USA, 2005, 85 min.) directed by Joe Angio. The influential African-American actor, filmmaker, novelist, composer, and playwright Melvin Van Peebles—a renegade Renaissance man—is the subject of this new documentary. Also showing Fri/24 at 7:15.

4:45 *Fallen* (Latvia/Germany, 2005, 90 min.) directed by Fred Kelemen. Moody, metaphysical drama about a mysterious young woman who jumps from a bridge and drowns and the last man to see her alive, a haunted soul who tries to learn more about her. Also showing Thu/23 at 12:15.

7:15 *One Day in Europe* (Germany/Spain, 2005, 95 min.) directed by Hannes Stöhr. This delightful multicultural comedy, set in four different European countries on the day of the European Soccer Championship, follows foreigners who try to deal with local policemen preoccupied by the match. Also showing Sun/26 at 12:30.

9:45 *Wassup Rockers* (USA, 2005, 111 min.) directed by Larry Clark. Latino skateboarders leave their South Central L.A. neighborhood for an eventful night in Beverly Hills in this new movie from a celebrated photographer and filmmaker. Also showing Thu/23 at 2:15.

Midnight *Midnight Shorts Program* (various countries, 2005, 90 min.) Various directors. Wild, edgy, subversive short films for those 18 and over. One show only.

Both the Cleveland Film Society and the museum recognize film as an art form which they promote through public screenings of classic and contemporary films from all corners of the globe. The festival has hosted such luminaries as Frank Capra, Robert Altman, and Todd Solondz. Meanwhile, Maya Deren, Peter Bogdanovich, and Spike Lee have appeared at the museum. And both are committed to top-notch technical presentation and have built up large and loyal audiences.

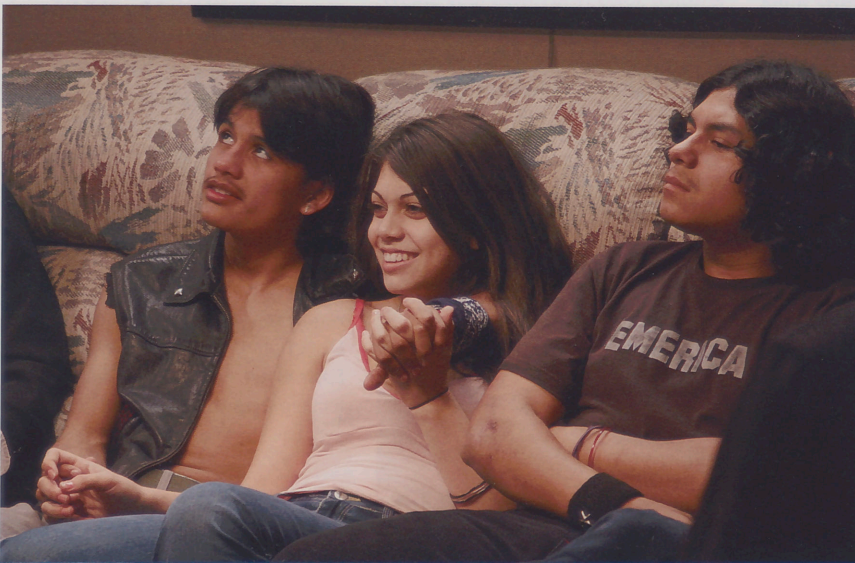
The obvious difference between these two presenters is that the film festival operates for 11 whirlwind days in the early spring while the museum's Panorama Film Series shows movies year round. And film screenings at the museum have been a fixture for over 70 years—ever since Frances Bolton purchased the museum's first projector in 1935. This makes the CMA film program, founded the same year that the Museum of Modern Art Film Library was established, one of the oldest ongoing museum film series in America.

All six films show on Saturday, March 25, in six different time slots—one in each “round” of programming from noon until midnight. This essentially makes March 25 “CMA Saturday” at the film festival. Because the start times are staggered, one person could see all six movies that day—but all but one will also show on other days earlier or later in the festival, allowing for more leisurely viewing.

An added inducement for attending on Saturday is “It’s a Wrap,” a late-night, movie-themed party at Bridges Restaurant at Quicken Loans Arena from 9:00 pm to 1:00 am. Bridges is a short, enclosed walk from Tower City Cinemas. Attendees enjoy free food, a free Panorama Film Series ticket, a cash bar, a deejay spinning movie music, short films, movie trailers, an opportunity to meet festival filmmakers, and a chance to win free airfare and accommodations to the 2007 Sundance Film Festival. All for only \$10 (\$5 in advance). Space is limited!

Finally, the Cleveland Film Society has generously extended a dollar-off discount to museum members buying tickets to *any* festival film (not just our sponsored movies). We hope many take advantage of this offer, catching “festival fever” in the process and later feeding their fever at Panorama screenings the rest of the year. We are excited to collaborate with the Cleveland International Film Festival. As Humphrey Bogart says at the end of *Casablanca*, “I think this is the start of a beautiful friendship.” 🍷

Wassup Rockers



How to Eat Your Watermelon in White Company (and Enjoy It)

“IT’S A WRAP” PARTY TICKETS

www.clevelandart.org

216-421-7350

1-888-CMA-0033

Only \$5 in advance



CMA@ Case Strosacker

Though March is Cleveland International Film Festival month, the world's best movies come to the museum's Panorama Film Series year round. For instance, during the two weeks before the festival, and in the days following it, filmgoers can take in three other works of world-class cinema—all Cleveland theatrical premieres. Werner Herzog's *The White Diamond* (Wed/1, 7:00 and Sun/5, 1:30), hailed by Richard Corliss of *Time* as the best film of 2005, finds the German filmmaker floating over the Guyana rain forest in a miniature helium dirigible. *Žižek!* (Wed/8, 7:00) profiles exuberant Slovenian philosopher Slavoj Žižek, whose outrageous life observations have made him an international intellectual superstar. And *Roads to Koktebel* (Wed/29, 7:00) is one of the most acclaimed foreign films of the

past two years—a haunting Russian road movie in which an 11-year-old boy and his poor, widowed, alcoholic father journey from Moscow to the Crimea in search of a fresh start.

All films screen in Strosacker Auditorium on the Case quad. Free film time parking in lots 1A and 1B off northbound MLK. Admission to each program is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Buy tickets at the door; advance tickets and Panorama vouchers (book of 10 \$45, CMA members \$35) at the CMA Shaker Square ticket center. Panorama films at Case are co-presented by the CWRU Film Society.

And don't miss **CMA@The Film Fest**, Sat/25, with a selection of movies at the 30th annual Cleveland International Film Festival and a late-night party. See pages 12–13 for details.



Roads to Koktebel, Žižek!

1 WEDNESDAY

Art and Faith Lecture 10:00–11:30 at B-W East. *Buddhism*. Dr. William Deal, CWRU. \$25, CMA members \$15.

Art and Fiction Book Club Begins 1:15–2:45 at B-W East. *The Lost Painting: The Quest for a Caravaggio Masterpiece*, Jonathan Harr. \$35, CMA members \$28.

Discovering Asia Lecture 3:00–4:15 at B-W East. *China and Japan*. \$25, CMA members \$15.

Film 7:00 at Case's Strosacker Auditorium. *The White Diamond* (Germany, 2004, color, DVD, 90 min.) directed by Werner Herzog, with Herzog. Here's yet another new documentary from the maker of *Grizzly Man* and *Wheel of Time*; Richard Corliss of *Time* proclaimed it the best movie of 2005. It's a philosophical, stunningly photographed account of man, nature, and obsession that profiles Briton Graham Dorrington and his Jungle Airship, a miniature helium dirigible which floats above the rain forest canopy of Guyana. "An inexpressibly beautiful and moving film." —Salon.com Cleveland theatrical premiere. \$7,

CMA members \$5, seniors \$4, students \$3, or one Panorama voucher. Film repeats on Sun/5, 1:30.

Around Town Performance 7:30 at First Baptist Church of Greater Cleveland. *Martin Haselböck, organ*. "One of Europe's most prominent organ virtuosos" (*Rheinpfalz*, Frankfurt), Haselböck is professor of organ at the University of Vienna. He performs works by J. S. Bach, Mozart, and Liszt on First Baptist's Skerritt-Cumming Organ—a 91 rank instrument of American classic design that combines selected voices from previous instruments by Austin and Schlicker in the context of bold new principal, reed and flute choruses by Southfield Organ Builders (Springfield, Mass.). Free admission.

Martin Haselböck



The White Diamond

of Art collection to consider the major themes in floral painting, with a special focus on the orchid. No preregistration required. Free with admission.

Adult Studio Begins 2:00–4:00 at the Cleveland Botanical Garden. *The Art of Chinese Brush Painting—A Focus on Orchids*. Mitzi Lai teaches how to use a Chinese bamboo-handled brush to create stylized expressions of form, shade, and texture. \$70, CMA members \$60. Call for registration: 216–721–1600.

5 SUNDAY

Film 1:30 at Case's Strosacker Auditorium. *The White Diamond*. See Wed/1.

6 MONDAY

Museum Art Classes for Children Begin 4 Mondays for preschoolers, Mar 6–27, 10:00–11:15 or 1:00–2:15. *Art for Parent and Child* (age 3). \$55, CMA Family members \$48. *Mini-Masters* (ages 4–5), afternoons only. \$48, CMA Family members \$40.

4 SATURDAY

Museum Art Classes for Children Begin 10:00–11:30 or 1:00–2:30, 4 Saturdays, Mar 4–25. *Mini-Masters* (ages 4–5), *Lines, Shapes, Colors* (ages 5–6), *Unicorn's Garden* (ages 6–7), *Fabulous Forms* (ages 7–9), *Mask Workshop* (ages 10–12) mornings only, *Print It!* (ages 13–17) afternoons only. \$48, CMA Family members \$40.

Lecture 1:00–2:00 at Cleveland Botanical Garden. *The Art of Flora: Depiction of Flowers in Western and Eastern Art*. Seema Rao, CMA. This lecture uses the Cleveland Museum

VIVA! and Gala Around Town

Our tour of Cleveland's most impressive venues continues with these internationally renowned artists and ensembles.

@ First Baptist Church

First Baptist Church of Greater Cleveland

Martin Haselböck, organ, Wed/1 at 7:30. The internationally renowned Viennese organ virtuoso performs on First Baptist's newly renovated Skerriitt-Cumming Organ in a program of works by J. S. Bach, Mozart, and Liszt. Free admission.

@ Pilgrim Church

Pilgrim Congregational Church

Marc-André Hamelin, piano, Sat/18 at 7:30. Winner of the Carnegie Hall Competition and the 2000 Gramophone Award, this French-Canadian pianist evokes the luxurious melodies and exquisite dance rhythms of Spain in a rare complete performance of Isaac Albéniz's *Iberia*. \$29, CMA members \$24.

@ St. Stanislaus Church

The Shrine Church of St. Stanislaus

Le Mystère des Voix Bulgares, Sun/19 at 4:00 (new date). The Grammy Award-winning choir is in demand the world over. Perfectly matched to the acoustics of St. Stanislaus, this concert is destined to be one of the year's musical highlights. \$39, CMA members \$34 (only obstructed-view seats remain).



ORDER TICKETS

Call 216-421-7350 or visit clevelandart.org to order event tickets (service fee). No fee for in-person orders at Shaker Square.

Coming up in April:

Violinist **Anne Akiko Meyers** teams up with pianist **Reiko Aizawa** on April 1 at 7:30 for a recital of works by Schubert, Satoh, Mozart, and Janáček (Pilgrim Congregational Church). Then the Joubran brothers of **Trio Joubran**—all oud virtuosos—perform to a sold-out house in the Reinberger Chamber Hall at Severance Hall on the 14th at 7:30. And finally, Cleveland audiences are sure to be stunned by the blazing technique of Hungarian violinist **Roby Lakatos** and his ensemble at Trinity Cathedral on the 21st at 7:30.

Le Mystère des Voix Bulgares

7 TUESDAY

NIA Coffee House 6:30–8:30 at Coventry Village Library, 1925 Coventry. *Vince Robinson and the Jazz Poets*, plus open mic.

8 WEDNESDAY

Art and Faith Lecture 10:00–11:30 at B-W East. *Buddhist Art*. Joellen DeOreo. \$25, CMA members \$15.

Gallery Talk 1:30 at MOCA. *Drawn, Exposed, and Impressed*.

Adult Studio Begins 1:30–3:30, 11 Wednesdays, Mar 8–May 17 at the Shaker Studio. *Drawing*. Media include pencil, charcoal, conté, and ink. Jesse Rhinehart, instructor. \$230, CMA members \$180; partial supplies \$10.

Discovering Asia Lecture 3:00–4:15 at B-W East. *China and Japan*. \$25, CMA members \$15.

Adult Studio Begins 6:00–8:00, 11 Wednesdays, Mar 8–May 17 at the Shaker Studio. *Watercolor in the Evenings*. Fee includes paper and stretchers; bring your own paint, palettes, and brushes. Jesse Rhinehart, instructor. \$230, CMA members \$180; partial supplies \$10.

Film 7:00 at Case's Strosacker Auditorium. *Žižek!* (USA/Canada, 2005, color, some subtitles, DVD, 71 min.) directed by Astra Taylor. "The Elvis of cultural theory" is what *The Chronicle of Higher Education* has called maverick Slovenian philosopher Slavoj Žižek, a globe-trotting academic superstar whose observations on life in a post-Communist, late-capitalist world are a scintillating mix of Karl Marx, Hegelian dialectic, Lacanian psychoanalysis, and pop culture. "A larger-than-life figure who manages to engage you even when you're not entirely sure what he's going on about." —TVGuide.com. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

9 THURSDAY

Adult Studio Begins 9:30–12:00, 11 Thursdays, Mar 9–May 18 at the Shaker Studio. *Beginning Watercolor*. Fee includes paper and stretchers; bring your own paint, palettes, and brushes. Jesse Rhinehart, instructor. \$230, CMA members \$180; partial supplies \$10.

11 SATURDAY

Adult Studio Begins 2:00–4:00 at the Cleveland Botanical Garden. *Hand Painting on Silk*. Delve into techniques of using gutta (a dye resist) with vibrant silk paints, color blending, and salt and discharge dyeing with instructor Peggy Wertheim. \$65, CMA members \$55. Call for registration: 216-721-1600.

13 MONDAY

Adult Studio Begins 10:00–12:30, 8 Mondays, Mar 13–May 1 at the Shaker Studio. *Portraiture*. Discover portraiture in the museum and then create your own. Form, color, texture, and resemblance are emphasized. Susan Gray Bê, instructor. \$180, CMA members \$144; model fee \$35.

Adult Studio Begins 1:30–4:00, 5 Mondays, Mar 13–Apr 17 (no class Apr 10) at the Shaker Studio. *Dollmaking*. Create a doll from start to finish. No experience necessary. Bring needle-nosed pliers. \$135, CMA members \$108; partial supplies \$25.

CMA @ House of Blues 5:30–7:30 Stephen Harrison, associate curator of decorative art and design.

14 TUESDAY

Adult Studio Begins 10:00–12:30, 6 Tuesdays, Mar 14–Apr 18 at the Shaker Studio. *Drawing for the Painter*. Painters have long used drawing to prepare for painting; find out why and learn how. Susan Gray Bê, instructor. \$135, CMA members \$108.

Adult Studio Begins 1:30–4:00, 6 Tuesdays, Mar 14–Apr 18 at the Shaker Studio. *Oil Pastels*. Explore the many exciting methods associated with this versatile medium. Beginners to advanced. \$135, CMA members \$108.

Adult Studios Begin 6:00–8:00, 6 Tuesdays, Mar 14–Apr 18 at the Shaker Studio. *Calligraphy*. Create your own precious documents. Supply list available at registration. \$135, CMA members \$108; partial supplies \$5. *The Joy of Silks and Paints Galore!* Discover, enjoy, and create fine radiant art on silk. Learn resist application, color theory and blending, salt techniques, color discharge and paint applications. Fee includes all materials for classes (silk, paints,

Talks



CMA @ Baldwin-Wallace East

Art and Faith: Christianity, Judaism, Islam, Hinduism, and Buddhism

Wednesdays, 10:00–11:30. This series continues to explore the aesthetic traditions of the world's great religions. Individual lectures \$25, CMA members \$15.

Wed/1 *Buddhism*, Dr. William Deal, Case Western Reserve University

Wed/8 *Buddhist Art*, Joellen DeOreo, CMA

Wed/15 *Islam*, Iman Ramez Islambouli, Uqbah Mosque Foundation, Case Western Reserve University

Wed/22 *Islamic Art*, Alicia Hudson Garr, CMA

Art and Fiction Book Club

The Lost Painting: The Quest for a Caravaggio Masterpiece, by Jonathan Harr. 3 Wednesdays, Mar 1–15, 1:15–2:45. \$35, CMA members \$28. Series includes an in-depth book discussion and presentations on art of the period.

Discovering Asia: China and Japan

Wednesdays through Mar 22, 3:00–4:15. This series explores the artistic traditions of China and Japan, relying heavily on the museum's collection. Individual lectures \$25, CMA members \$15.



CMA @ MOCA

Drawn, Exposed, and Impressed

2 Wednesdays, Mar 8 and 22, 1:30. Gallery talks on the CMA exhibition at the Museum of Contemporary Art.

Textile Events



CMA @ Beachwood Library

Expressive Surfaces 2006, Mar 1–31 at Beachwood Library, 25501 Shaker Blvd. Showcasing Textile Art Alliance members' fiber art. Show open during library hours. Opening reception Sun/12, 2:00–4:00. Meet the artists of TAA's member show.



CMA @ North Chagrin Nature Center

Lecture

Wed/1, 1:30 at North Chagrin Nature Center, 3037 SOM Center Road, Willoughby Hills. *A Journey*. Si-yun Chang weaves memories and dreams with twisted strips of mulberry paper. Journey back with her as she recreates her past in her art and regains hope for the future.



CMA @ Judson Manor

TAA Tea and Talk

Sun/12, 1:00 at Judson Manor, University Circle, 1890 East 107th Street. Bring one or two of your recent pieces (finished or in-progress) for a friendly, informal problem-solving/critique session.



CMA @ SPACES Gallery

Exhibition Tour

Wed/15, 1:00 at SPACES Gallery, 2220 Superior Viaduct. *The Persistence of Conscience: Large-scale Tapestries of Lilian Tyrell*. Free gallery tour of Lilian Tyrell's large tapestries.

dyes, brushes, frames, salts, discharge agents, etc. Peggy J. Wertheim, instructor. \$135, CMA members \$108; partial supplies \$35.

15 WEDNESDAY

Art and Faith Lecture 10:00–11:30 at B-W East. *Islam*. Imam Ramez Islambouli. \$25, CMA members \$15.

Discovering Asia Lecture 3:00–4:15 at B-W East. *China and Japan*. \$25, CMA members \$15.

Adult Studio Begins 10:00–12:30, 6 Wednesdays, Mar 15–Apr 26 (no class Apr 12) at the Shaker Studio. *Chinese Brush Painting*. Use a Chinese bamboo-handle brush to create stylized expressions of form, shade, and texture. \$135, CMA members \$108.

Adult Studio Begins 1:00–3:30, 6 Wednesdays, Mar 15–Apr 26 (no class Apr 12) at the Shaker Studio. *Drawing from the Right Side of the Brain*. Explore the fundamentals of space, contour, and line using dry media. Beginning to advanced. \$135, CMA members \$108.

Adult Studio Begins 6:00–8:00, 8 Wednesdays, Mar 15–May 10 (no class Apr 12) at the Shaker Studio. *Composition in Oil*. Balance of color, pattern, contrast, texture, and, most importantly, form can strengthen composition in oil. Beginner or advanced. Purchase a kit with all of the supplies for \$60, or bring your own. Susan Gray Bé, instructor. \$135, CMA members \$108; partial model fee \$10.

16 THURSDAY

Adult Studio Begins 10:00–12:30, 8 Thursdays, Mar 16–May 11 (no class Apr 13) at the Shaker Studio. *Composition in Oil*. Gain sensitivity to color preferences and other important aesthetic choices. Purchase a kit with all of the supplies for \$60, or bring your own. Susan Gray Bé, instructor. \$135, CMA members \$108; partial model fee \$10.

Adult Studio Begins 1:00–3:30, 5 Thursdays, Mar 16–Apr 20 (no class Apr 13) at the Shaker Studio. *Beading*. With a long and diverse history, beading spans from Native American cultures to Africa to modern-day America. Learn basic beading techniques to make jewelry and embellishments. \$115, CMA members \$90; supplies \$25.

Adult Studio Begins 6:00–8:00, 5 Thursdays, Mar 16–Apr 20 (no class Apr 13) at the Shaker Studio. *Oil Pastels*. Explore the many exciting methods associated with this versatile medium, drawing, sketching, or painting on paper. Beginners to advanced students are welcome. \$115, CMA members \$90.

17 FRIDAY

Adult Studio Begins 10:00–12:30 or 6:00–8:00, 8 Fridays, Mar 17–May 12 (no class Apr 14) at the Shaker Studio. *Drawing and Painting from Life*. Interpreting the human form in oil painting and drawing is complex and rewarding. Live models in the classroom provide the ideal challenge for artists to progress in oil paint and various drawing media, including charcoal, conté, pastel, and pastel pencil. Susan Gray Bé, instructor. \$135, CMA members \$108; model fee \$35.

Marc-André Hamelin



Kids' Classes Use Art to Go Objects



@ Shaker Square

The popular classes for young people continue in our temporary studio space on the southwest quadrant of Shaker Square near the cinema. Genuine art objects from the Art to Go collection are used so students gain hands-on understanding of visual literacy and art-making concepts.



March Session: Same Class Titles as February, but All New Projects

4 Saturdays, Mar 4–25, 10:00–11:30 or 1:00–2:30 and 4 Mondays for preschoolers, Mar 6–27, 10:00–11:15 or 1:00–2:15.

Saturday classes: *Mini-Masters* (ages 4–5), *Lines, Shapes, Colors* (ages 5–6), *Unicorn's Garden* (ages 6–7), *Fabulous Forms* (ages 7–9), *Mask Workshop* (ages 10–12) mornings only, *Print It!* (ages 13–17) afternoons only. \$48, CMA Family members \$40.

Monday classes: *Art for Parent and Child* (age 3). \$55, CMA Family members \$48. *Mini-Masters* (ages 4–5) afternoons only. \$48, CMA Family members \$40.

Register for classes in person at Shaker Square or call 216–421–5350 or 1–888–CMA–0033.

Adult Studios

Start times, number of weeks, instructors, and prices vary; see daily listings. Held at the museum's new studio/store space on the southwest quadrant of Shaker Square near the cinema.



@ Botanical Garden

Beginning March 4: *The Art of Chinese Brush Painting—A Focus on Orchids*

Beginning March 11: *Hand Painting on Silk*



@ Shaker Studio

Beginning March 8: *Drawing and Watercolor in the Evenings*

Beginning March 9: *Beginning Watercolor*

Beginning March 13: *Portraiture and Dollmaking*

Beginning March 14: *Drawing for the Painter, Oil Pastels, Calligraphy, and Silk Painting*

Beginning March 15: *Chinese Brush Painting, Drawing from the Right Side of the Brain, and Composition in Oil*

Beginning March 16: *Composition in Oil, Beading, and Oil Pastels*

Beginning March 17: *Drawing and Painting from Life* (two sessions)

Beginning March 19: *Pursemaking*

18 SATURDAY

Around Town Performance 7:30 at Pilgrim Congregational Church. *Marc-André Hamelin, piano*. Winner of the Carnegie Hall Competition and the 2000 Gramophone Award and nominated by *Gramophone* as Artist of the Year 2005, this French-Canadian pianist evokes the luxurious melodies and exquisite dance rhythms of Spain in a rare complete performance of Isaac Albéniz's *Iberia*. A collection of 12 "impressions" (as the work is subtitled), *Iberia* is distinguished by its complex technique, bold harmony, and evocative instrumental effects that capture and immortalize the sounds and rhythms of Albéniz's native Spain. \$29, CMA members \$24.

19 SUNDAY

Adult Studio Begins 1:00–3:30, 4 Sundays, Mar 19–Apr 9 at the Shaker Studio. *Pursemaking*. Learn to make beautiful and functional purses using a variety of materials. Staff instructor. \$90, CMA members \$72; supplies \$25.

Around Town Performance 4:00 at the Shrine Church of St. Stanislaus (new date). *Le Mystère des Voix Bulgares*. With musical roots dating back to the ancient Thracians, the Bulgarian women's chorus continues to create a vocal music that is unlike any other. Combining elements of Byzantine liturgy, laments, and folk music sumptuously sung in six-part harmony by pure, vibrato-free voices, the choir is in demand the world over. "Their centuries-old vocal technique has been thrillingly preserved; a kind of passionate belting, perfectly in tune, that cuts straight to the heart of the enraptured listener" —*New York Post*. Only obstructed-view seats remain. \$39, CMA members \$34.

21 TUESDAY

NIA Coffee House 6:30–8:30 at Coventry Village Library, 1925 Coventry. *Vince Robinson and the Jazz Poets*, plus open mic.

22 WEDNESDAY

Art and Faith Lecture 10:00–11:30 at B-W East. *Islamic Art*. Alicia Hudson Garr. \$25, CMA members \$15.

Gallery Talk 1:30 at MOCA. *Drawn, Exposed, and Impressed*.

Discovering Asia Lecture 3:00–4:15 at B-W East. *Tomb Treasury of Ancient China*. \$25, CMA members \$15.

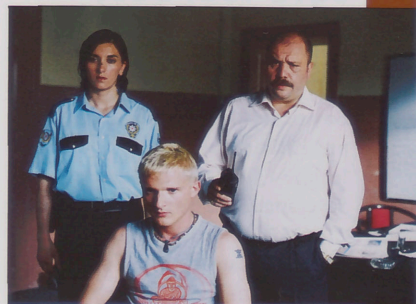
25 SATURDAY

CMA@The Film Fest all day at Tower City Cinemas. Enjoy six great movies from the 30th Cleveland International Film Festival. See pages 12–13 for details.

CMA@The Film Fest Party 9:00 pm–1:00 am at Bridges Restaurant at Quicken Loans Arena. *It's a Wrap*. Food, music, and more. See pages 12–13 for details.

29 WEDNESDAY

Film 7:00 at Case's Strosacker Auditorium. *Roads to Koktebel* (Russia, 2003, color, subtitles, DVD, 105 min.) directed by Boris Khlebnikov and Aleksei Popogrebsky. Widely acclaimed on the film festival circuit, this moving Russian drama tells of a penniless, broken-down, alcoholic widower and his 11-year-old son who journey from Moscow to the Crimean town of Koktebel via foot and freight train in search of a fresh start and a better life. "A lyrical and laconic road movie" —BBC. Cleveland theatrical premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.



One Day in Europe, part of CMA@The Film Fest



This panoramic photograph by David Brichford in the museum's photography studio shows work on the new east wing.

Upcoming Parade the Circle Events

Parade the Circle Celebration 2006 is Saturday, June 10. Free **Leadership Training Workshops** in parade skills for leaders of school or community groups preparing parade entries begin in March on Tuesday evenings at the new parade studio. For more information and a schedule, call Nan Eisenberg at 216-707-2483. **Public Workshops** begin April 28. Parade season kicks off with the **Circle of Masks Festival** on Sunday, April 23, at Shaker Square.

Save Your Seat

Christo and Jeanne-Claude Tickets

Buy tickets for the May 23 presentation by Christo and Jeanne-Claude by calling the Severance Hall box office at 216-231-1111 or by visiting www.clevelandart.org. For information about the artists and their current projects, visit www.christojeanneclaude.net.

NIA Coffee Houses



@ Coventry Village Library

Enjoy jazz, poetry, and open mic with Vince Robinson and the Jazz Poets, 6:30-8:30 every first and third Tuesday night at Coventry Village Library, 1925 Coventry Road in Cleveland Heights. Call 216-321-3400 for further information.

Curator Talks Downtown



@ The House of Blues

Mondays, Mar 13, Apr 10, May 8, and Jun 12, 5:30-7:30

Join the museum for special programs at the House of Blues! Enjoy a happy-hour atmosphere with free hors d'oeuvres, a curatorial lead discussion, and cash bar. The House of Blues Cleveland is at 308 Euclid Avenue between Public Square and E. 4th Street. This month, on Mon/13, is Stephen Harrison, curator of decorative art and design.

Children's Programs

The Cleveland Museum of Natural History

Our neighbor on the Oval, the Cleveland Museum of Natural History, invites CMA members to enjoy education programs for both adults and youth at CMNH members' prices through June 2006. In addition, CMA members receive 50% off CMNH general admission through June 30. Live animal shows, planetarium programs, and hands-on activities are all part of family fun. Staff and docents from the Wildlife Center enlighten the young and young at heart. The planetarium, with special children's programs, features more than 5,000 stars, galaxies, and planets. In the Discovery Center, children can touch real fossils, learn about dinosaurs, play the Bird Song Piano, and more. The museum also has family programs where parents and children can investigate the wonders of nature together, as well as a great Museum Store and café. Call 216-231-4600 or 800-317-9155 for details.

Talks to Go

CMA Builds for the Future

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Karen Gregg (216-707-2459) or Katherine Klann (216-707-2458).

Exhibitions



Drawn, Exposed, and Impressed: Recent Works on Paper from the Cleveland Museum of Art



Through May 7 at the Museum of Contemporary Art, 8501 Carnegie Avenue in the Cleveland Play House Complex

In the inaugural exhibition of a two-year collaboration between the museum and its University Circle neighbor MOCA Cleveland, drawings, photographs, and prints from the CMA collection, all made within the last five years, are shown in the MOCA mezzanine gallery.

Allen Memorial Art Museum Rotation



Through April 2 at the Allen Memorial Art Museum of Oberlin College, 87 North Main Street, Oberlin

A series of loans of paintings for display in the Allen's permanent collection. On view now: Jacques-Louis David's *Cupid and Psyche*.



CMA @ MOCA
Terry Evans, *Farm South of Saskatoon, Saskatchewan, October 24, 1996, 1996*. Chromogenic process color print. Gift of Friends of Photography 2004.19



Baldwin-Wallace East

Landmark Center, Suite 100,
2570 Science Park Dr., Beachwood
44122

First Baptist Church

3630 Fairmount Blvd., Shaker
Heights 44118

MOCA Cleveland

8501 Carnegie Ave. in the
Cleveland Play House Complex
44106

Allen Memorial Art Museum

87 North Main St., Oberlin 44074

Parade Studio

1823 Columbus Rd. in the Flats 44113

Pilgrim Congregational Church

2592 West 14th St., Cleveland 44113

St. Stanislaus Church

3649 E. 65th St., Cleveland 44105

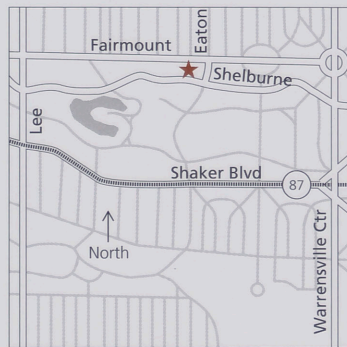
Shaker Square

13100 Shaker Sq., Cleveland 44120

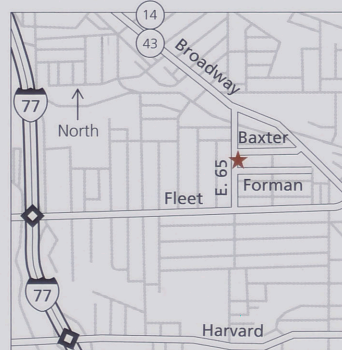
Strosacker Auditorium

Case Quad between MLK and
Adelbert 44106

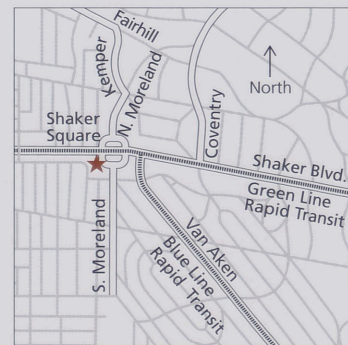
Getting There



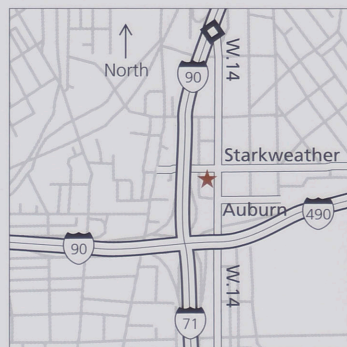
First Baptist Church



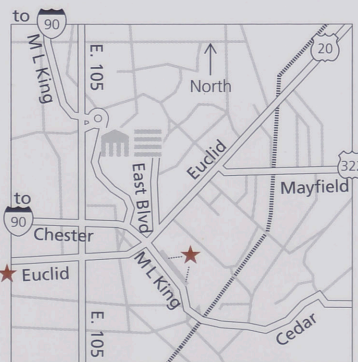
St. Stanislaus Church



Shaker Square Studio



Pilgrim Congregational Church



MOCA, Strosacker Auditorium

Maps and directions are also
available on the museum website,
www.clevelandart.org

Education Wing Reopens Summer 2006

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033
Fax 216-707-6659

Non-refundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2598

Main Building Closed

Reopening this summer after
renovation

Shaker Square Store Hours

Southwest quadrant near cinema
Monday-Friday 11:00-8:00,
Saturday and Sunday 11:00-6:00

Ingalls Library Hours

Tuesday-Friday 10:00-5:00
Reference desk: 216-707-2530
Please call the library prior to your
first visit.

All Museum Parking Lots Are Closed for Construction

Parking (most \$2/hour, max. \$8) is
available nearby in University Circle.

Staff

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AROUND-TOWN CONCERT

Le Mystère des Voix Bulgares, Sun/19

MODERN MASTERWORK

Cover: Theodore Roszak (American,
born Poland, 1907-1981). *White and
Steel Polars* (detail), 1945. Painted
wood, steel, iron, and Plexiglas, 271.8 x
40.6 x 140.6 cm. Leonard C. Hanna Jr.
Fund 2005.144

Ohio Arts Council

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